1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

*796 It is difficult to follow the Pawnee's thought in the words and
●774 accompanying act of this song unless it is remembered that he regards the spirit of man, animals, and all other things as able to travel about independent of the body. Moreover, that he conceives it possible for a number of persons so to unite as to think and act as one spirit.

*539 In the song Mother, Atira, is the term applied to the ear of corn
*796 as the representative of Mother Earth. This word is preceded by the aspirate, h', significant of the breath, the giving forth of life.
192 h'Atira not only refers to the sustaining of life by food, but also carries the idea that, as leader, the corn bears life-giving power.

The word weri, I am, does not mean the man who paints the corn, but the concerted spirits of the Hako party, which are spoken of in the singular, as though they were one spirit. The use of the plural sign re a little later on in the stanza (line 86) implies the personification of the ear of corn; its spirit is standing with the spirits of the Hako party. These two spirits move together throughout this drama of the consecration of the ear of corn as leader.

*539 In the next stanza the two spirits are flying through the air. There
*796 is no incongruity in this procedure; the already mentioned belief relative to spirits makes it rational. In like manner, the color of the paint can hold within it the spirit of the abode of the powers.

*533 The different stages in the progress of the ear of corn on its journey
*539 to the abode of the powers are depicted in the different stanzas of the song. In the first, she stands; in the second, she flies; in the third,
*796 she touches the boundary of the sky, "where it begins"; in the fourth, she ascends; in the fifth, she reaches the dome, her destination; in the sixth, she descends, the purpose of the journey having been accomplished.

The music is divided into six phrases; six stanzas record the stages of the journey; the number suggests the six ceremonial motions typifying the four directions, the above, and the below.

It would seem from the acts accompanying this song that the ear of corn went up to the abode of the powers by the four paths at the four cardinal points, down which we are told the powers descend, as the lines representing these paths were drawn on the ear before the blue paint was spread over its tip to represent the dome of the sky.

SONG

Diagram of Time

*Music on page 48.

5: Dorsey & Murie E,I-5 (1903-1907) 1940
NQ18 Pawnee NQ18

On his marriage the husband lived with his wife in her parents' lodge until such time as he had proved himself capable of protecting and providing for his own family. At that time the parents of the two united in making him a tipi. The man then took the first opportunity of going on the warpath, during which time he placed his wife and children, if any, under the care of his own parents. Thereafter he and his family lived in their lodge, except when upon the hunt, when he used his own tipi. As soon as the man became a good warrior, medicine-man, or priest, or as soon as his father's lodge became crowded, the two families of the couple came together to build them a lodge, one family constructing the north half and the other the south half. On the completion of the lodge the husband himself fashioned the altar, while he and his wife together constructed the fireplace.

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DIVORCE

It was said that divorce was formerly rare among the Skidi. If on the wedding night the husband found his bride was not a virgin, he could leave her at once. Also, should a wife prove unfaithful, the husband effected a divorce merely by leaving the lodge. The wife's relatives, however, might prepare a feast and invite him to partake of it. If he accepted, it was equivalent to remarriage. Barrenness on the part of the woman ("her spring has gone dry") was not considered grounds for divorce.

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If the husband committed adultery, his mother-in-law or the wife's grandmother could order him out of the lodge, in which case he was obliged to depart. The man who was lazy or an incompetent provider could also be driven out. In both cases the children remained with the wife.

DEATH

We may first consider the Skidi conception of the soul. All living beings have souls, which are closely associated with the wind. After death those of some people ascend to the heavens and become stars. The souls of others, including those who die of disease or die cowardly in battle, travel the dusty Milky-Way to the village of the spirits in the south. The souls of warriors who die bravely on the battlefield and of those who die in sacrifice travel a bloody trail to the village of the warriors. Anyone who tries to make the human sacrifice and fails, or does not perform the rite correctly, becomes burning flint under the feet of the Morning Star. The souls of chiefs and priests travel a road of flowers until they come to the guardian spirit who influenced them upon earth. On this road

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5: Dorsey & Murie E, I-5 (1903-1907) 1940
NQ18 Pawnee NQ18

they also encounter a golden eagle seated upon a mound, its eyes giving off sparks of fire. By some this eagle is thought to be Tirawa. The eagle directs the soul along the proper road, and as it approaches the spirit-village that is its destination, if it is time for it to enter, it is not stopped. If its possessor did not lead a good life, however, it may be directed back to earth and given another chance. The souls of medicine-men wander over the land visiting the lodges of animals and eventually reach the spirit-village of the medicine-men. Before entering, they must undergo a sweat bath and be sprinkled with fine dust.

According to one informant, souls are like small stars. At death, the soul goes off the way a cloud comes up and disappears, or the way a wind blows up and dies down. The souls of people who have been seen by the Star of Disease and who have as a result died of illness are taken by the South Star to his home in the south. The disposition of all other souls is determined by the Morning Star, who decides whether they shall be restored to life, taken with him to the east, or sent to the south. And it is the Morning Star's importance in this matter that caused the Skidi to bury their dead with the head toward the east.

As a rule, the preparation of the body for burial began immediately after death, and the burial followed within two or three hours.

The preparation of the body varied according to the rank and position of the deceased. When a man of importance was about to die he was carefully dressed in his best costume. Immediately after death, the body was painted with sacred red ointment by a priest engaged specially for the purpose. By this paint the man's friends in the spirit land would know that he had been well taken care of on this earth. The red ointment gave the rough and emaciated skin a smooth and healthy appearance. The body was now considered holy, for a corpse without the red paint was looked upon as dust and could not enter the land of the spirits. (Relative to this belief see Dorsey, 1904, pp. 69 ff.) The dead man was next wrapped in his buffalo robe. Should he have been a member of a society possessing ceremonial paraphernalia, as, for example, the Dog Soldiers, his feathers, whistles, rattles, etc., would be placed with him, and his face painted according to the style employed by his society. In the case of other societies the body would be prepared in a similarly appropriate manner.

The preparation of the bodies of those who died in extremely old age was similar to the method given above.